

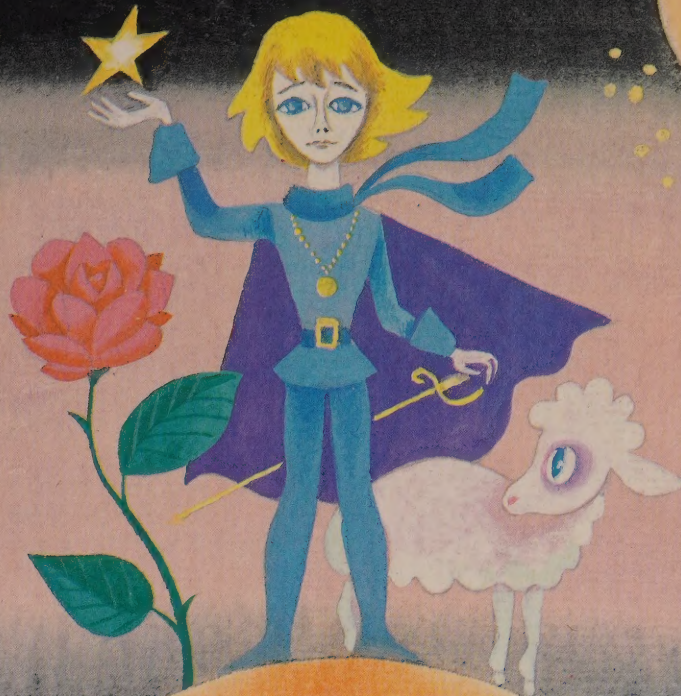
MUSIC - UNIVERSITY OF TORONTO



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Е. ГЛЕБОВ

•
E. GLEBOV



МАЛЕНЬКИЙ
ПРИНЦ

БАЛЕТ В ДВУХ ДЕЙСТВИЯХ

•
THE LITTLE
PRINCE

THE BALLET IN TWO ACTS

КЛАВИР
•
THE CLAVIER

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Е. ГЛЕБОВ

МАЛЕНЬКИЙ ПРИНЦ

БАЛЕТ В ДВУХ ДЕЙСТВИЯХ

Либретто Л. ГЛЕБОВОЙ по одноименной сказке
А. ДЕ СЕНТ-ЭКЗЮПЕРИ

КЛАВИР



E. GLEBOV

THE LITTLE PRINCE

THE BALLET IN TWO ACTS

Libretto by L. GLEBOVA after the fairy-tale
by A. DE SAINT-EXUPÉRY

THE CLAVIER

ЛЕНИНГРАД
ВСЕСОЮЗНОЕ ИЗДАТЕЛЬСТВО «СОВЕТСКИЙ КОМПОЗИТОР»
ЛЕНИНГРАДСКОЕ ОТДЕЛЕНИЕ
1989

Leningrad
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1989



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ДЕЙСТВИЕ ПЕРВОЕ



ACT ONE

ВСТУПЛЕНИЕ INTRODUCTION

Andante sostenuto

Cl. picc.

Cl.

1 Legni

2 Archi

8 *mf*

cresc.

3 Ob.

Tr-be

Tr-ni *dim. poco a poco*

rit. 4 Tempo I Archi

p *pp*

5

rit. *ppp* *attacca*

№ 1. ПОЛЕТ
НАД ЗЕМЛЕЙ



No. 1. FLIGHT
OVER EARTH

6 Allegro Cl., Archi

f

First system of a musical score. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, featuring accidentals (sharps and flats). The lower staff (bass clef) contains a harmonic accompaniment with chords and single notes.

Second system of a musical score. The upper staff continues the melodic line. The lower staff includes a section labeled "7" in a box, with the instruction "Tr-be, Cor." (Trumpet, Cor Anglais) written above it. The notation includes various musical symbols like notes, rests, and accidentals.

Third system of a musical score. The upper staff features a dense texture of chords. The lower staff has a more active melodic line with eighth and sixteenth notes.

Fourth system of a musical score. The upper staff begins with a section labeled "8" in a box, followed by the instruction "tutti". The notation includes a large slur over several measures, indicating a change in tempo or dynamics.

Fifth system of a musical score. The upper staff continues the "tutti" section with a large slur. The lower staff features a complex rhythmic pattern with many sixteenth notes.

9

System 9, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody of half notes with a slur over measures 1-2 and a fermata over measure 4. The left hand has a steady eighth-note accompaniment in measures 1-2, followed by a rest in measure 3, and a melodic line in measure 4.

System 10, measures 1-4. The right hand continues the half-note melody with a slur over measures 1-2 and a fermata over measure 4. The left hand has a steady eighth-note accompaniment in measures 1-2, followed by a rest in measure 3, and a melodic line in measure 4.

10

System 11, measures 1-4. The right hand continues the half-note melody with a slur over measures 1-2 and a fermata over measure 4. The left hand has a steady eighth-note accompaniment in measures 1-2, followed by a rest in measure 3, and a melodic line in measure 4.

System 12, measures 1-4. The right hand continues the half-note melody with a slur over measures 1-2 and a fermata over measure 4. The left hand has a steady eighth-note accompaniment in measures 1-2, followed by a rest in measure 3, and a melodic line in measure 4.

11

System 13, measures 1-4. The right hand continues the half-note melody with a slur over measures 1-2 and a fermata over measure 4. The left hand has a steady eighth-note accompaniment in measures 1-2, followed by a rest in measure 3, and a melodic line in measure 4.

12

Tr-be

Cor.

Fiati

13

V-ni

fp

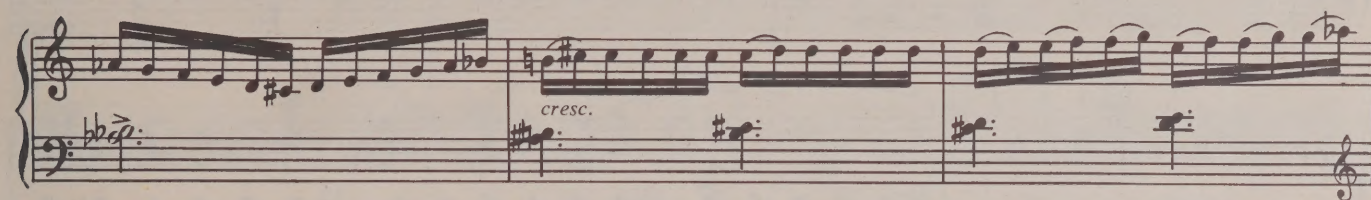
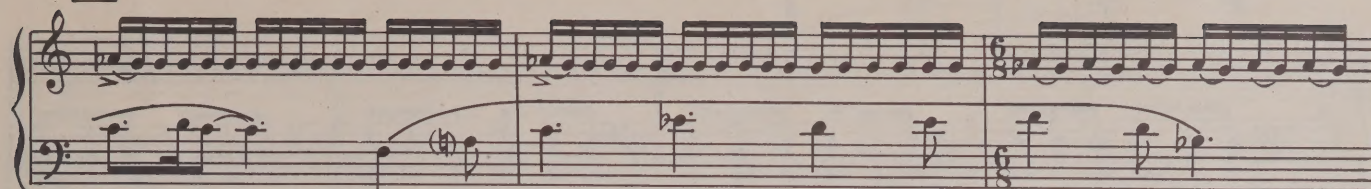
Fl.

14

Cl.

Tr-be, Tr-ni

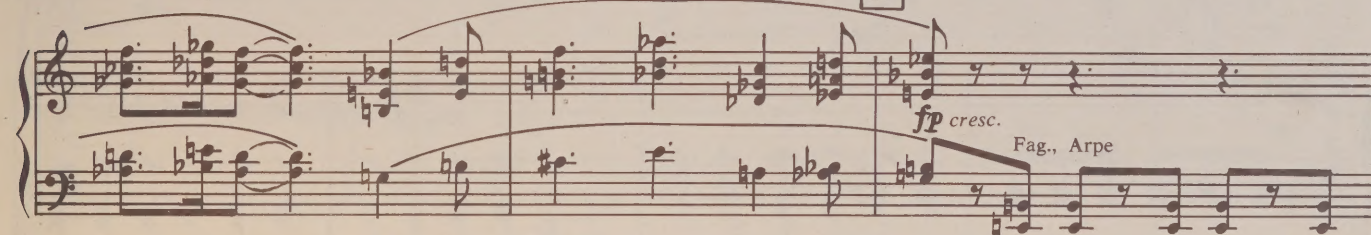
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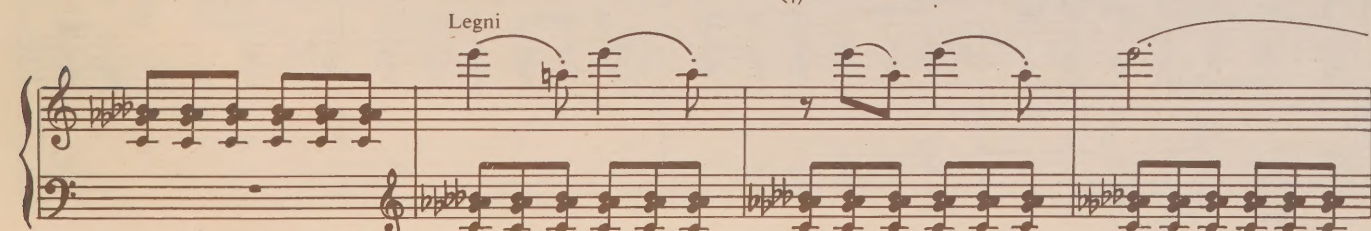
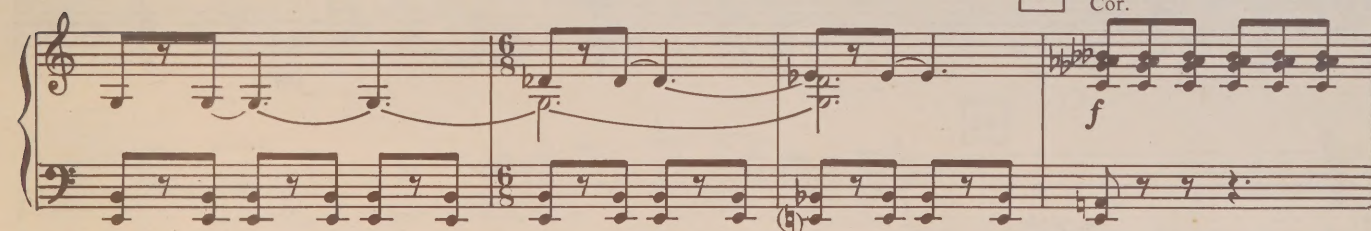
16



17



18



19

tutti

Tr-be

Measures 19-20. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The trumpet part (Tr-be) enters in measure 19 with a melodic line, marked 'tutti'.

20

Measures 21-22. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

21

Measures 23-24. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff has a melodic line with notes and rests, including a half note with a *bp* (bristly piano) marking. The grand staff features dense chordal textures in the right hand and a more active bass line with eighth and sixteenth notes. The key signature has two flats, and the time signature is 4/4.

Second system of the musical score, starting with a measure number box containing the number 22. The notation continues with similar textures to the first system, featuring complex chordal patterns in the right hand and a rhythmic bass line. The melodic line in the top staff has some grace notes and a *fp* (fortissimo piano) marking.

Third system of the musical score. The right hand continues with dense chords, and the bass line remains active. The system concludes with a *fp* marking and a fermata over the final chord. The key signature changes to one flat in the final measure.

Fourth system of the musical score, starting with a measure number box containing the number 23. Above the first staff, the text "tutti Legni, Archi" is written. The system begins with a *f* (forte) marking. The right hand features a rapid, ascending and then descending scale-like passage. The bass line is simpler, with some rests. The system ends with a *fp* marking and a fermata.



№ 2. АВАРИЯ



No. 2. ACCIDENT

Legni, V-ni

24

ff

Tr-be, Tr-ni

attacca

№ 3. ПУСТЫНЯ



No. 3. DESERT

Andante

Cl. 25 *fp*

Ob. *pp*

26 Tr-ni *p*

Cl. Fl. *mf*

Fag.

27 *mf*

The musical score is for a symphony orchestra, featuring woodwinds and strings. It is in 2/4 time and marked Andante. The score is divided into four systems. The first system shows the Clarinet (Cl.) and Oboe (Ob.) parts. The second system shows the Trumpet (Tr-ni) part. The third system shows the Clarinet and Flute (Cl. Fl.) and Bassoon (Fag.) parts. The fourth system shows the strings. The score includes various musical notations such as notes, rests, and dynamic markings.

V-ni poco rit.

f $\rightarrow$ *p* *cresc. poco a poco*

Allegro

28 **Andante**

f *Cl. b.*

Tr-ni

Tr-be **29** **Cor.**

rit.

Moderato

30

Fag., Cor., Archi

ff sub. p sub.

Measures 30-31: Fag., Cor., Archi. The music is in 3/4 time. Measure 30 starts with a half note G2, a quarter note F2, and a half note E2. Measure 31 starts with a half note D2, a quarter note C2, and a half note B1. Dynamics include *ff sub.* and *p sub.*

Fl., V-ni

f *p* *fp* *f* *ff*

Measures 30-31: Fl., V-ni. The music is in 3/4 time. Measure 30 starts with a half note G2, a quarter note F2, and a half note E2. Measure 31 starts with a half note D2, a quarter note C2, and a half note B1. Dynamics include *f*, *p*, *fp*, *f*, and *ff*.

31

p *fp* *f* *p*

Measures 31-32: Vib. The music is in 3/4 time. Measure 31 starts with a half note G2, a quarter note F2, and a half note E2. Measure 32 starts with a half note D2, a quarter note C2, and a half note B1. Dynamics include *p*, *fp*, *f*, and *p*.

Measures 32-33: Fl., V-ni. The music is in 3/4 time. Measure 32 starts with a half note G2, a quarter note F2, and a half note E2. Measure 33 starts with a half note D2, a quarter note C2, and a half note B1.

32

f *p*

Measures 32-33: Fl., V-ni. The music is in 3/4 time. Measure 32 starts with a half note G2, a quarter note F2, and a half note E2. Measure 33 starts with a half note D2, a quarter note C2, and a half note B1. Dynamics include *f* and *p*.

rit.

attacca

№ 4. ДУЭТ
ЛЕТЧИКА
И ЗМЕИ



No. 4. DUO
OF THE PILOT
AND THE SNAKE

33 Andante

Archi

33

34

35

cresc.

ff

The musical score consists of five systems of staves. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Andante'. The instrumentation is 'Archi' (strings). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'cresc.' and 'ff'. Measure numbers 33, 34, and 35 are indicated in boxes above the staves.

36

Musical score for measures 36-39. The score is in 2/4 time and B-flat major. It features a Flute (Fag.) and a Clarinet in E-flat (C-ne). The flute part includes a triplet of eighth notes, a fortissimo (fp) dynamic, a crescendo (cresc.), and a fortissimo (f) dynamic. The clarinet part includes a fortissimo (fp) dynamic, a crescendo (cresc.), and a fortissimo (f) dynamic. The piece concludes with an *attacca* instruction.

№ 5. НЕУДАЧА
ЛЕТЧИКА



No. 5. PILOT'S
FAILURE

Allegro

37

tutti

Musical score for measures 37-38. The score is in 2/4 time and B-flat major. It features a Flute (Fag.) and a Clarinet in E-flat (C-ne). The flute part includes a fortissimo (f) dynamic. The clarinet part includes a fortissimo (f) dynamic. The piece concludes with an *attacca* instruction.

38

V-ni

Musical score for measures 38-39. The score is in 2/4 time and B-flat major. It features a Violin (V-ni). The violin part includes a fortissimo (f) dynamic. The piece concludes with an *attacca* instruction.

39

Archi

Musical score for measures 39-40. The score is in 2/4 time and B-flat major. It features a Flute (Fag.) and a Clarinet in E-flat (C-ne). The flute part includes a fortissimo (f) dynamic. The clarinet part includes a fortissimo (f) dynamic. The piece concludes with an *attacca* instruction.

First system of the musical score, measures 37-40. It features a piano accompaniment with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes eighth and sixteenth notes with various articulations like accents and slurs.

40 Fl., Cl., Vibr.

Second system of the musical score, measures 41-44. It continues the piano accompaniment. An oboe (Ob.) part is introduced in measure 43. The key signature changes to one flat (B-flat) in measure 43.

Ob.

Third system of the musical score, measures 45-48. It continues the piano accompaniment. The key signature changes to one flat (B-flat) in measure 45. The melody in the treble staff features a long, sustained note in measure 46.

Fl., Ob., Cl.

41

Fourth system of the musical score, measures 49-52. It continues the piano accompaniment. An arches (Archi) part is introduced in measure 50. The key signature changes to one flat (B-flat) in measure 49.

Archi

Fifth system of the musical score, measures 53-56. It continues the piano accompaniment. The key signature changes to one flat (B-flat) in measure 53. The melody in the treble staff features a long, sustained note in measure 54.

42

tutti

Sixth system of the musical score, measures 57-60. It continues the piano accompaniment. A forte (ff) dynamic marking is present in measure 57. A timpani (Timp.) part is introduced in measure 58. A trumpet (Tr-be) part is introduced in measure 60. The key signature changes to one flat (B-flat) in measure 57.

T-ro

Timp.

Tr-be

43 tutti *fp*

44 V-ni Andante *p* *cresc. poco a poco* *attacca*

№ 6. ПОЯВЛЕНИЕ
МАЛЕНЬКОГО
ПРИНЦА



No. 6. APPEARANCE
OF THE LITTLE
PRINCE

Andante Picc., Arpa

45 Archi *pp* *mf* *pp*

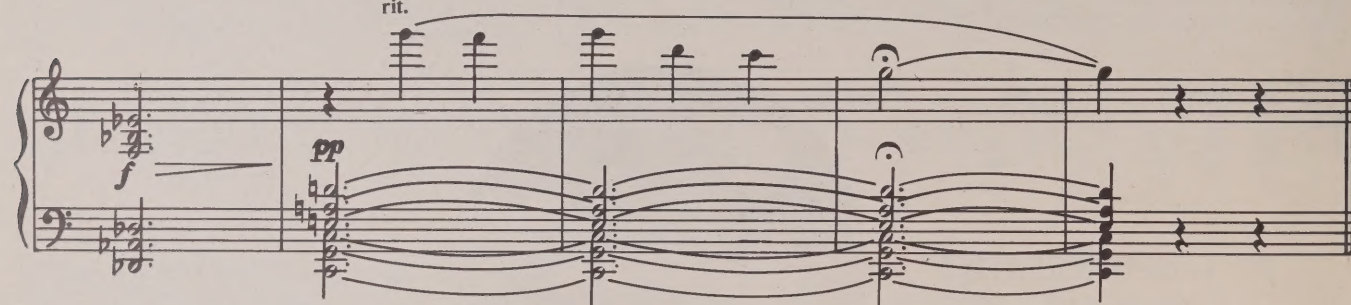


V-no solo



Archi

rit.



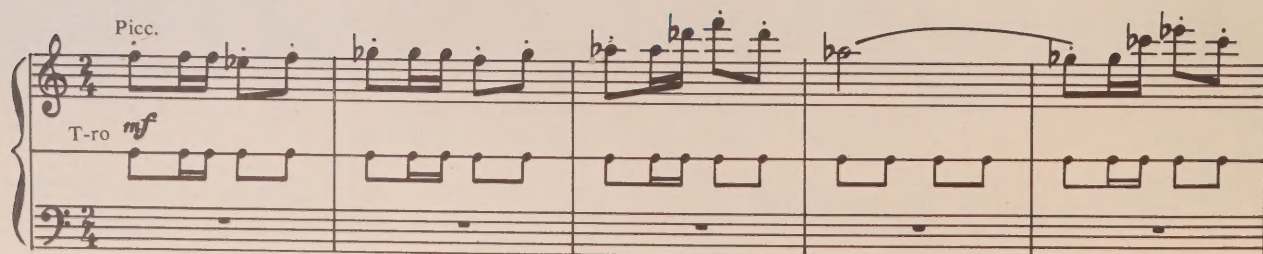
№ 7. РАССКАЗ
МАЛЕНЬКОГО
ПРИНЦА



No. 7. THE STORY
OF THE LITTLE
PRINCE

Tempo di Marcia

Picc.



48

49

Fag.

Cl. b.

T-ro

mf

Fl.

rit.

attacca

ТАНЕЦ
БАОБАБОВ



THE DANCE
OF BAOBABES

50 a tempo

Archi

Cl.

Ob.

51 Tr-be, Tr-ni

Measures 51-52. The Oboe (Ob.) part features a melodic line with eighth and sixteenth notes, often beamed together. The Piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents.

Fl., Ob., Cl.

52

Archi

Measures 52-53. The Arches (Archi) part plays a sustained chordal texture. The Piano accompaniment continues with a similar harmonic support, featuring some chromatic movement in the bass line.

Cl.

Ob.

53 Tr-be, Tr-ni

Measures 53-54. The Oboe (Ob.) part resumes its melodic role. The Piano accompaniment provides harmonic support with chords and moving lines.

Measures 54-55. This system shows the Piano accompaniment for measures 54 and 55, continuing the harmonic texture established in the previous measures.

Fl., Ob., Cl.

54 Fiati, Archi

Measures 54-55. The Flute, Oboe, and Clarinet (Fl., Ob., Cl.) part enters with a melodic line. The Piano accompaniment continues with a similar harmonic support, featuring some chromatic movement in the bass line. A forte (f) dynamic marking is present.

55

56

ff Cor. *dim. poco a poco* Cl.

57 Fl., Ob., Cl.

p *mf*

58

First system of musical notation, measures 1-5. Treble and bass staves with various notes and rests.

Second system of musical notation, measures 6-10. Treble and bass staves with various notes and rests.

Third system of musical notation, measures 11-15. Treble and bass staves with various notes and rests. Measure 14 is marked with a box containing the number 59.

59

Archi

Fourth system of musical notation, measures 16-20. Treble and bass staves with various notes and rests. The word "sim." is written in the first measure of the treble staff.

sim.

Fifth system of musical notation, measures 21-25. Treble and bass staves with various notes and rests. Measure 24 is marked with a box containing the number 60.

60

Tr-be, Cor.

Archi

61 Fl., Ob., Cl.

62 Legni, Archi

fp *cresc. poco a poco*

63

64

65

Tr-be, Tr-ni

f

V-ni

Cl.

Ob.

66

Tr-be

Tr-ni

Fl., Ob., Cl.

67

Archi

Cl.

Ob.

68

Tr-be

Tr-ni

Fl., Ob., Cl.

cresc.

69

V-ni

f

attacca

ПОЯВЛЕНИЕ
РОЗЫ



APPEARANCE
OF THE ROSE

Andante molto

70 (V-ni) *dim.* *pp* Cl. solo

71 Ob. *cresc.* Fl. *p* Picc. Cor. solo *attacca*

The musical score is written for a symphony orchestra. It begins with a piano introduction marked 'Andante molto'. The first system (measures 70-73) features a violin solo (V-ni) with a 'dim.' (diminuendo) marking, followed by a clarinet solo (Cl. solo) with a 'pp' (pianissimo) marking. The second system (measures 74-77) continues the piano introduction. The third system (measures 78-81) introduces the woodwinds: an oboe (Ob.) and flute (Fl.) playing a melodic line with a 'cresc.' (crescendo) marking. The fourth system (measures 82-85) features a piccolo (Picc.) and cor solo (Cor. solo) playing a melodic line, with a 'p' (piano) marking. The score concludes with an 'attacca' marking, indicating a transition to the next section.

№ 8. АДАЖИО
РОЗЫ
И МАЛЕНЬКОГО
ПРИНЦА



No. 8. ADAGIO
OF THE ROSE
AND LITTLE
PRINCE

72 Andante cantabile
V-ni

pp

Fl. c.

73

Fl. c.

с 1541 к

74 V-no solo

Arpa

75 V-ni soli

V-ni

Fl. c.

Ob.

76

Fag.

The musical score is written for piano and includes parts for Violino solo, Arpa, Violini soli, Fl. c., Ob., and Fag. The score is divided into three systems, each containing two staves (treble and bass clef). The first system (measures 74-75) features a Violino solo in the right hand and a moving line in the left hand, with the Arpa playing a descending scale. The second system (measures 75-76) features Violini soli in the right hand and a moving line in the left hand, with the Fl. c. playing a descending scale. The third system (measures 76-77) features the Ob. and Fag. in the right hand and a moving line in the left hand, with the Fl. c. playing a descending scale.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth and thirty-second note passages in both hands, with various accidentals (sharps, flats, naturals) throughout.

Second system of the musical score. Above the staff, the instruments "Ob." (Oboe) and "Fl., Ob." (Flute/Oboe) are indicated. The music continues with similar rhythmic patterns, including some rests and sustained notes in the bass line.

Third system of the musical score, starting with a boxed measure number "77". Above the staff, "Fag." (Bassoon) and "Ob." (Oboe) are indicated. The system includes a key signature change to two flats and a time signature change to 3/4. The music features a mix of eighth and sixteenth notes.

Fourth system of the musical score, continuing the 3/4 time signature. The music is characterized by rapid sixteenth-note runs in the treble and sustained, often dotted, notes in the bass.

Fifth system of the musical score, starting with a boxed measure number "78". Above the staff, "Vibr." (Vibrato), "rit." (ritardando), and "a tempo" are indicated. The instrument "Arpa" (Harp) is also noted. The system includes a key signature change to one flat and a time signature change to 4/4. Dynamics include "cresc." (crescendo) and "pp" (pianissimo).

Sixth system of the musical score, starting with a boxed measure number "79". Above the staff, "V-ni" (Violins) are indicated. The system includes a key signature change to one sharp and a time signature change to 4/4. The music features a mix of eighth and sixteenth notes, with some sustained notes in the bass.



Third system of the musical score, marked with a box containing the number 79 and the word "Archi". The treble staff features a complex chordal texture with many sharps, while the bass staff continues the eighth-note accompaniment.



Fifth system of the musical score, marked with "rit." and a box containing the number 80 and the words "a tempo". The treble staff has a more active melody, and the bass staff continues the accompaniment.

Sixth system of the musical score, marked with "rit." and "ppp". The treble staff features a melody with a half note and a quarter note. The bass staff has a complex texture with many notes and a final double bar line. The system ends with a 3/4 time signature.

81 Andante molto

Fl. *p* Ob. Cl.

Più mosso *f* *fp* *ff* *f* *Fatti*

82 *p*

Ob. Fl. Picc. *ppp* *attacca*

№ 9. ПОЛЕТ
МАЛЕНЬКОГО
ПРИНЦА



No. 9. THE FLIGHT
OF THE LITTLE
PRINCE

Allegretto

Tr-be

83 Tr-ni, C-ne

f *cresc. poco a poco*

84

poco accel.

Legni, Archi

85 Allegro
Archi

Measures 85-88. The woodwind part (top staff) features a melodic line with eighth and sixteenth notes, starting with a grace note. The string part (bottom staff) provides harmonic support with sustained chords and a moving bass line. Dynamics include *fp* (fortissimo piano) and *f* (forte).

Measures 89-92. The woodwind part continues with a melodic line. The string part features a rhythmic pattern of eighth notes in the bass line.

Measures 93-96. The woodwind part has a melodic line with some chromaticism. The string part continues with a rhythmic pattern in the bass line.

Measures 97-100. The woodwind part features a melodic line. The string part has a rhythmic pattern in the bass line.

86

Measures 101-104. The woodwind part continues with a melodic line. The string part features a rhythmic pattern in the bass line.

Tr-ba, Arpa

Fl., Ob., Cl.

Measures 105-108. The woodwind part (top staff) features a melodic line. The string part (bottom staff) provides harmonic support with sustained chords and a moving bass line.

87 Tr-ba, Arpa

Fl.

Ob., Cl.

88 Archi

89 Archi

Vibr.

Arpa

90 Cl. picc.

Arpa

p

91 Cl. picc.

Fl.

Tr-ba

92 Cl. picc.

Fl.

Tr-ba

93 Cl. picc.

Fl.

Tr-ba

Fl. Archi

92 Fl. Picc.

fp

93 Fl.

Archi

cresc. poco a poco

Picc.

f

attacca

ПЛАНЕТА
КОРОЛЯ



THE KING'S
PLANET

94 Andante

Cor., Tr-ni

Tr-be

95

Picc.

p
Archi

96 Allegretto

mf
Ob., Cl.

sim.
Cl. b.

97

98

99

100

101

102

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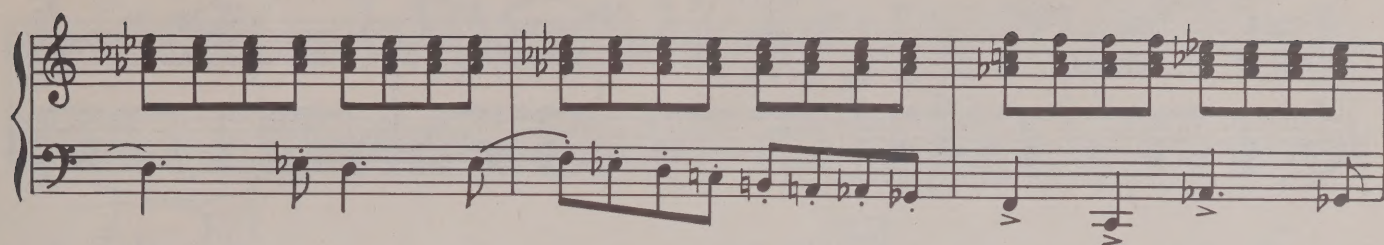
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V-ni

98 Legni, Archi

f

Meno mosso

Cl. picc.

mf

Cl.

Cl. b.

99 Più mosso

Archi

p

cresc.

f

dim.

mf

100 Fl., Ob., Cl.

The first system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including some triplets. The lower staff provides harmonic support with chords and moving bass lines. The second system continues this texture, with the upper staff showing more complex rhythmic patterns and the lower staff maintaining a steady accompaniment. A dynamic marking of *p* (piano) appears in the second system.

101

Archi

This system is the beginning of the 'Archi' (strings) section, marked with the number 101. It consists of two staves. The upper staff has a melodic line with various accidentals. The lower staff features a bass line with a dynamic marking of *f* (forte) and some sustained notes.

The second system of the 'Archi' section continues the melodic and harmonic themes established in the first system, with the upper staff showing more complex intervals and the lower staff providing a solid harmonic foundation.

The third system of the 'Archi' section features a dynamic marking of *ff* (fortissimo) in the lower staff, indicating a strong, powerful sound. The melodic line in the upper staff continues with various intervals and accidentals.

102

This system is the beginning of the 'V-ni' (Violini) section, marked with the number 102. It consists of two staves. The upper staff has a melodic line with a dynamic marking of *p* (piano). The lower staff provides harmonic support with chords and moving bass lines.

V-ni

The second system of the 'V-ni' section continues the melodic and harmonic themes established in the first system, with the upper staff showing more complex intervals and the lower staff providing a solid harmonic foundation.

System 102: Piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes.

103

System 103: Piano accompaniment. The right hand continues the melodic development. Above the staff, the text "Fl., Ob., Cl." indicates the entry of these woodwind instruments.

System 104: Piano accompaniment. The right hand has a more active melodic role. The left hand features a steady eighth-note bass line.

104

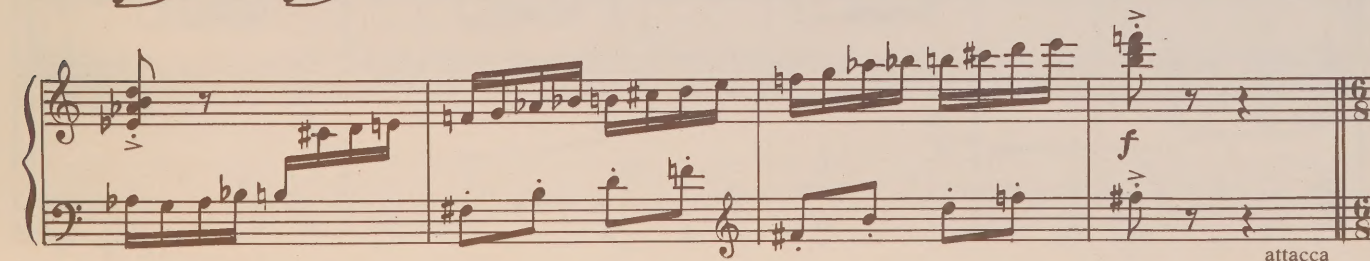
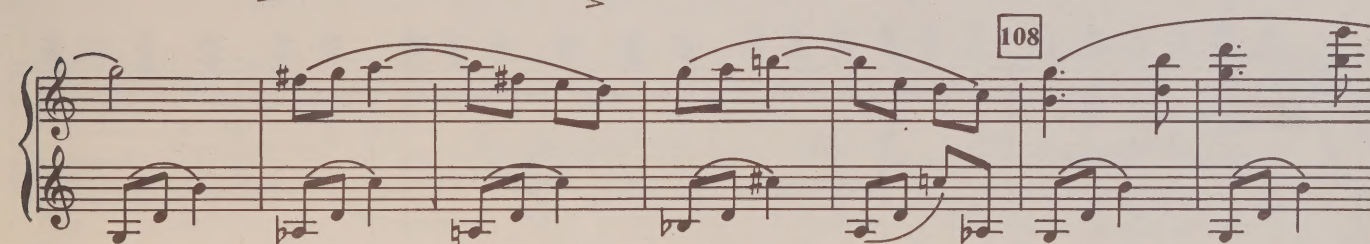
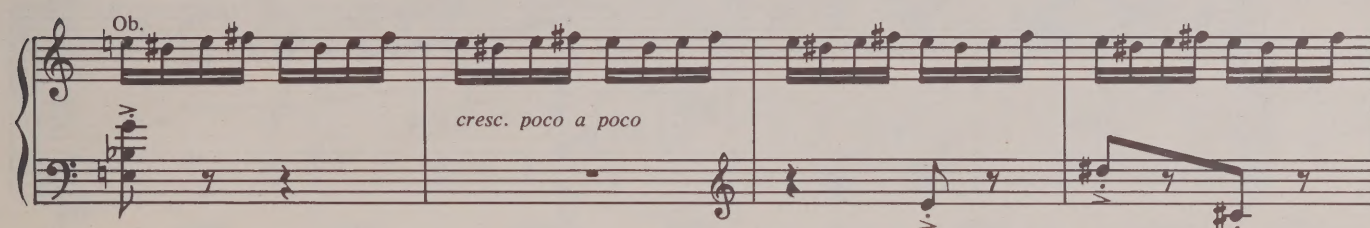
System 105: Piano accompaniment. The right hand has a melodic line. Above the staff, the text "Archi" indicates the entry of the string instruments.

System 106: Piano accompaniment. The right hand continues the melodic line. The left hand has a steady eighth-note bass line.

System 107: Piano accompaniment. The right hand has a melodic line. The left hand features a steady eighth-note bass line. The word "dim." (diminuendo) is written below the staff.

105

System 108: Piano accompaniment. The right hand has a melodic line. Above the staff, the text "p Archi, Vibr." indicates the entry of the string instruments in piano and vibrato.



ПЛАНЕТА
ЧЕСТОЛЮБЦА



THE PLANET
OF AMBITIOUS MAN

Andantino

Fl., Cl.

Cl. picc.

Fl., Cl. *p* *fp* Cl. picc.

109 V-ni

sim.

mf Cl. b.

C. ingl.

Legno *sf* *sf*

110

Fl.

C. ingl.

Cl. b.

111

Ob.

C. ingl.

Cl. b.

sf

111

Ob.

C. ingl.

Cl. b.

Archi

112

C. ingl.

Archi

Measures 110-112. The top staff (treble clef) contains a melodic line for strings, starting with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes G2, F2, E2, D2, C2, B1, A1, G1, followed by rests. The key signature has two flats (Bb, Eb).

Measures 111-113. The top staff (treble clef) contains a sustained chord of G4, A4, B4, C5, D5. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes G2, F2, E2, D2, C2, B1, A1, G1, followed by rests. The key signature has two flats (Bb, Eb).

113
Archi
sim.

Measures 113-115. The top staff (treble clef) contains a sustained chord of G4, A4, B4, C5, D5. The middle staff (treble clef) contains a melodic line for woodwinds, starting with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes G2, F2, E2, D2, C2, B1, A1, G1, followed by rests. The key signature has two flats (Bb, Eb).

Cl. picc., Cl., Cl. b.

Measures 114-116. The top staff (treble clef) contains a sustained chord of G4, A4, B4, C5, D5. The middle staff (treble clef) contains a melodic line for woodwinds, starting with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes G2, F2, E2, D2, C2, B1, A1, G1, followed by rests. The key signature has two flats (Bb, Eb).

Legno

*sf**sf*

114

Measures 114-116. The top staff (treble clef) contains a sustained chord of G4, A4, B4, C5, D5. The middle staff (treble clef) contains a melodic line for woodwinds, starting with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes G2, F2, E2, D2, C2, B1, A1, G1, followed by rests. The key signature has two flats (Bb, Eb).

Cor.

115

Cl. b. Cl.

Legni, Tr-be

Archi

p sub. *f* *p* *f*

116 V-no solo gliss.

Arpa

117 Più mosso

Allegro

118 Ob.

119

Ob.

Fl.

Archi

120

Fl.

fp

Picc.

Picc.

121

Fl.

Cl., Cl. b.

cresc. poco a poco

V-ni

Legni, Archi

122

123 Archi

Cl., Fag.

Tr-be

tutti

124 Cl.

ff

Cor.

poco rit.

fp

attacca

ПЛАНЕТА
ПЬЯНИЦЫ



THE PLANET
OF DRUNKARD

Andante

125 Archi

f

126 Più mosso
Picc.

Cl.

Ob. solo

This system contains the musical notation for measures 126 and 127, featuring the Piccolo (Picc.) part. The notation is in bass clef with a key signature of two flats. Measure 126 includes a piccolo solo marked 'Ob. solo'. Measure 127 includes a clarinet part marked 'Cl.'.

127 Tempo I

Tr-be

Tr-ni
Cor., Tuba

This system contains the musical notation for measures 127 and 128, featuring the Truba (Tr-be) and Tuba (Tr-ni, Cor., Tuba) parts. The notation is in bass clef with a key signature of two flats. Measure 127 includes a truba part marked 'Tr-be'. Measure 128 includes a tuba part marked 'Tr-ni, Cor., Tuba'.

128 Più mosso
V-ni, V-le

This system contains the musical notation for measures 128 and 129, featuring the Violin (V-ni) and Viola (V-le) parts. The notation is in bass clef with a key signature of two flats. Measure 128 includes a violin part marked 'V-ni, V-le'. Measure 129 includes a viola part marked 'V-ni, V-le'.

This system contains the musical notation for measures 129 and 130, featuring the Violin (V-ni) and Viola (V-le) parts. The notation is in bass clef with a key signature of two flats. Measure 129 includes a violin part marked 'V-ni, V-le'. Measure 130 includes a viola part marked 'V-ni, V-le'.

Ob., Cl.

This system contains the musical notation for measures 130 and 131, featuring the Oboe (Ob.) and Clarinet (Cl.) parts. The notation is in bass clef with a key signature of two flats. Measure 130 includes an oboe part marked 'Ob., Cl.'. Measure 131 includes a clarinet part marked 'Ob., Cl.'.

129 V-ni, Arpa

First system of music for measures 129-130, V-ni, Arpa. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music features a series of chords and arpeggios, with some notes marked with accents.

Second system of music for measures 129-130, Cl. system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music features a series of chords and arpeggios, with some notes marked with accents.

Third system of music for measures 129-130, Cl. picc. system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music features a series of chords and arpeggios, with some notes marked with accents.

130 Picc.

Fourth system of music for measures 130-131, Cl. system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music features a series of chords and arpeggios, with some notes marked with accents.

V-ni

Fifth system of music for measures 130-131, Picc. system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music features a series of chords and arpeggios, with some notes marked with accents.

Sixth system of music for measures 130-131, Cl. system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music features a series of chords and arpeggios, with some notes marked with accents.

Cor.

Seventh system of music for measures 130-131, Cor. system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music features a series of chords and arpeggios, with some notes marked with accents.

131 V-ni

Cor., Tr-ni

Tuba

132

Tr-be

dim. poco a poco

p

f sub.

8

attacca

ПЛАНЕТА
ФИНАНСИСТА



THE PLANET
OF FINANSIST

133 Moderato

Cor., Tr-ni

Tr-be

Guiro

mp

mf

Guiro

pp

Timp. Blocco pic.

gliss.

134

V-ni

mf

135

Tr-be

136 Archi

rit.

137 Meno mosso

138 accel. poco a poco

Picc. solo

8 *sim.*

cresc. poco a poco

Fl. solo

Ob. solo

Cl. solo

Andante

Fl. solo

Ob., Cl. rit.

f

p

140 a tempo

V-ni

pp

cresc. poco a poco

mf

Fag.

cresc. poco a poco

141 Archi

f

142

First system of musical notation, measures 142-143. It consists of three staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a bass line. The key signature has two flats (B-flat and E-flat). Measure 142 ends with a double bar line.

Second system of musical notation, measures 143-144. It continues the three-staff format. Measure 143 ends with a double bar line.

143

Third system of musical notation, measures 144-145. It continues the three-staff format. Measure 144 is marked with the word "tutti" above the treble staff. Measure 145 ends with a double bar line.

144

Fourth system of musical notation, measures 145-146. It continues the three-staff format. Measure 145 is marked with "fp" (fortissimo) above the treble staff. Measure 146 is marked with "cresc. poco a poco" (crescendo poco a poco) above the treble staff. Measure 146 ends with a double bar line.

Fifth system of musical notation, measures 146-147. It continues the three-staff format. Measure 146 is marked with "ff" (fortissimo) above the treble staff. Measure 147 ends with a double bar line.

ФИНАЛ ПЕРВОГО ДЕЙСТВИЯ

THE FINALE OF ACT ONE

Andante

Fl.

145

Cl. picc., Cl.

Cl. b.

146

Archi

147

V-ni soli

148

Allegro

Tr-be, Cor., Tr-ni

tutti

Cor.

ДЕЙСТВИЕ ВТОРОЕ



АКТ TWO

№ 10. ЛЕТЧИК
В ПУСТЫНЕ

No. 10. THE PILOT
IN THE DESERT



Andante non troppo

V-ni

f *f* *p* *f*

1

Meno mosso

Tr-be 3 Fl., Ob.

ff *p sub.*

Cor. 3

2

V-ni

Ob.

Cl.

V-c.

First system of music. Treble clef staff contains a melodic line with a slur over the first four measures and a fermata in the fifth. Bass clef staff contains a steady eighth-note accompaniment. The dynamic marking *sim.* is present above the first measure of the bass staff.

Second system of music. Treble clef staff continues the melodic line with a slur over the last four measures. Bass clef staff continues the eighth-note accompaniment.

Third system of music. Treble clef staff begins with a long note marked *f* (forte) and a slur. A box containing the number "3" is placed above the staff, followed by the word "Archi". The treble staff has a key signature change to one sharp (F#) in the third measure. Bass clef staff continues the eighth-note accompaniment.

Fourth system of music. Treble clef staff features a melodic line with a slur and a key signature change to two flats (Bb, Eb) in the third measure. The dynamic marking *Picc.* (Piccato) is above the first measure of the treble staff. Bass clef staff continues the eighth-note accompaniment.

Fifth system of music. Treble clef staff begins with a melodic line. The word "Archi" is written above the staff. The treble staff has a key signature change to two flats (Bb, Eb) in the second measure. The dynamic marking *pp* (pianissimo) is written below the staff in the fourth measure. The word "attacca" is written at the bottom right of the system. Bass clef staff continues the eighth-note accompaniment.

№ 11. МАЛЕНЬКИЙ
ПРИНЦ
И ЛИС



No. 11. THE LITTLE
PRINCE
AND THE FOX

Allegretto

V-ni
p
 Cl., Cl. b.

4

Legni, Archi

rit.

5 a tempo Archi

6 pp

7 Fl. Picc. Fl. p Archi

Picc. Fl. tr. Picc. Fl.

8 tr. tr. tr.

Fl., Ob. Cl. Cl. b. cresc.

9 Archi f p sub.

f p

10 Ob. solo mf Cl.

Ob.

Cl. 11 Ob.

12 *fp* Arpa V-no solo

Fl. V-no V-no Cl.

13 V-no Fl. Cl. V-no Fl.

14 V-no Fl.

15 V-no V-ni Fiat f

16 Allegro non troppo

Legni

Woodwinds part (Legni) for measures 16-19. The music is in 6/8 time. Measure 16 starts with a piano (*mp*) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and eighth notes.

Continuation of the woodwinds part for measures 18-19. The melodic line continues with eighth and quarter notes, and the bass line maintains the harmonic support.

17

Archi

Strings part (Archi) for measures 20-23. The melody in the treble clef features eighth and quarter notes with some slurs. The bass clef provides a steady accompaniment with chords and eighth notes.

Continuation of the strings part for measures 22-23. The melodic line continues with eighth and quarter notes, and the bass line maintains the harmonic support.

Legni, Archi

18

Woodwinds and strings part (Legni, Archi) for measures 24-27. The woodwinds play a melodic line in the treble clef, while the strings provide a harmonic accompaniment in the bass clef. There are some rests in the woodwinds in measure 24.

Continuation of the woodwinds and strings part for measures 26-27. The woodwinds play a melodic line in the treble clef, while the strings provide a harmonic accompaniment in the bass clef.

18 *p*

19 *f*

20 *f*

21 *p*

22 *f*

23 *p*

24 *f*

25 *p*

26 *f*

27 *p*

28 *f*

29 *p*

22

V-ni

23

Tr-be

attacca

№ 12. ОТЧАЯНИЕ
ЛЕТЧИКА.
ПОПЫТКА ВЗЛЕТЕТЬ



No. 12. DESPAIR
OF THE PILOT.
ATTEMPT OF TAKE OFF

Andante

Tr-be, Cor., Tr-ni

First system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo leading to fortissimo (ff).

Second system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo leading to fortissimo (ff).

24

Third system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo leading to fortissimo (ff).

accel. poco a poco

V-ni

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo leading to fortissimo (ff). Includes a timpani (Timp.) part.

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff features a complex bass line with many beamed sixteenth notes and some chords. The key signature has one flat (B-flat), and the time signature is 4/4.

Second system of the musical score, continuing the same instrumentation and notation as the first system. It maintains the melodic flow in the treble and the rhythmic complexity in the bass.

25

Archi

Third system of the musical score, marked with a box containing the number 25. The word "Archi" (Archi) is written above the first staff. This system introduces a new melodic line for the strings in the treble staff, while the grand staff continues with its complex bass line.

Allegro

26

Fourth system of the musical score, marked with a box containing the number 26. The tempo marking "Allegro" is placed above the first staff. This system shows a change in the string melody and continues the complex bass line.

Fifth system of the musical score. It continues the musical themes established in the previous systems, with the string melody in the treble and the intricate bass line in the grand staff.

First system of the musical score, featuring piano accompaniment with chords and moving lines in both hands.

Second system of the musical score, marked **27 Andante**. It includes piano accompaniment and a section for **Cor., Tr-ni** (Coronet, Trumpet) and **Tr-be** (Trumpet B3). Dynamics include *ffp* and *f*. A measure rest of 8 is indicated.

Third system of the musical score, marked **28** and **29**. It includes piano accompaniment and a section for **Fl., Arpa** (Flute, Arpa). Dynamics include *p*, *ppp*, and *ff*. A measure rest of 8 is indicated.

Fourth system of the musical score, featuring piano accompaniment with chords and moving lines in both hands.

Fifth system of the musical score, marked **30**. It includes piano accompaniment and a section for **Cor.** (Coronet). Dynamics include *pp*.

Sixth system of the musical score, marked **Picc. solo** (Piccolo solo). It includes piano accompaniment and a section for **Picc.** (Piccolo). Dynamics include *ppp*. The system ends with the instruction **attacca**.

№ 13. МАЛЕНЬКИЙ
ПРИНЦ
И РОЗЫ



No. 13. THE LITTLE
PRINCE
AND THE ROSES

Allegretto

Handwritten musical score for the first system. The top staff is for Clarinet (Cl.) and the bottom staff is for Piano (P). The key signature has one flat (B-flat). The time signature is 4/4. The tempo is marked **Allegretto**. The score includes dynamic markings: *f* (forte), *fp* (fortissimo piano), *fp* (fortissimo piano), *cresc.* (crescendo), *Picc.* (piccato), and *Cl. picc.* (Clarinet piccato). The score is numbered 31 in a box.

Handwritten musical score for the second system. The top staff is for Archi (Archi) and the bottom staff is for Piano (P). The key signature has one flat (B-flat). The time signature is 4/4. The tempo is marked **Allegretto**. The score includes dynamic markings: *f* (forte), *dim.* (diminuendo), and *mp* (mezzo piano). The score is numbered 31 in a box.

Meno mosso 32

Handwritten musical score for the third system. The top staff is for V-ni (Violini) and the bottom staff is for Piano (P). The key signature has one flat (B-flat). The time signature is 4/4. The tempo is marked **Meno mosso**. The score includes dynamic markings: *pp* (pianissimo) and *p* (piano). The score is numbered 32 in a box.

Handwritten musical score for the fourth system. The top staff is for V-ni (Violini) and the bottom staff is for Piano (P). The key signature has one flat (B-flat). The time signature is 4/4. The tempo is marked **Meno mosso**. The score is numbered 33 in a box.

34

Cor., Tr-ne

rit.

35 Allegretto

Archi

Ob.

36

Bonghi

Bonghi

37

Tr-be

38

Cl.

39

Tr-be

Archi

Timp. *fp*

40

Archi

Ob.

Cl.

41

Ob.

Cl.

Fl.

Ob., Cl.

Archi

42

sim.

Cor.

Tr-be

fp

43

cresc.

f

V-ni

Cl.

44

V-ni

45

f Cor. Tr-be

Tr-be

Cor.

46

tutti

Tr-ni

47

Tr-be, Cor.

Allegro

Archi

tutti

fp

3

48

tutti

Tr-ro

Tr-ni

ff

Tr-be

50

51

Archi

f

52

tutti

ff



53

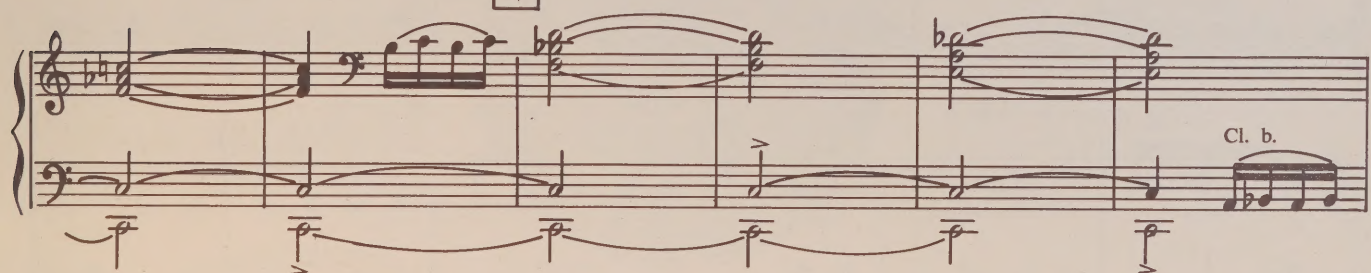
Andante molto



54



55



№ 14. ЛЕТЧИК
В ПОИСКАХ
МАЛЕНЬКОГО ПРИНЦА



No. 14. THE PILOT
IN SEARCH
OF THE LITTLE PRINCE

Andante molto

V-ni *fp* *Cl. solo*
 56
 57 *Archi* *Ob.* *ff* *3* *fp* *Fag.*
 58 *Archi*

59

cresc.

60

p *cresc.*

Picc. Legni

fp *attacca*

№ 15. МАЛЕНЬКИЙ
ПРИНЦ,
ЗМЕЯ
И ЛЕТЧИК



No. 15. THE LITTLE
PRINCE,
THE SNAKE
AND THE PILOT

Andante

f *p* *Tr-ni*

Tr-be 61 Cor.

62 Archi

rit. Andante molto

Cor.

63 Archi

64

System 1: Piano introduction. Treble clef has a melodic line with a sharp sign. Bass clef has a sustained chord with a sharp sign. The system consists of three measures.

65

Legni

System 2: Woodwinds (Legni) entry. Treble clef has a melodic line. Bass clef has a sustained chord. A forte (*f*) dynamic marking is present. The system consists of five measures.

66

Allegro

System 3: Violini (V-ni) entry. Treble clef has a melodic line. Bass clef has a sustained chord. A forte-piano (*fp*) dynamic marking is present. The system consists of five measures.

67

V-ni

System 4: Violini (V-ni) and Clarinet (Cl.) entry. Treble clef has a melodic line. Bass clef has a sustained chord. A forte-piano (*fp*) dynamic marking is present. The system consists of five measures.

System 5: Violini (V-ni) and Clarinet (Cl.) entry. Treble clef has a melodic line. Bass clef has a sustained chord. A forte-piano (*fp*) dynamic marking is present. The system consists of five measures.

68 Archi

69

Andante

Legni, Archi

70

cresc. poco a poco **ff** Tr-be, Cor., Tr-ni

attacca

№ 16. СМЕРТЬ
МАЛЕНЬКОГО
ПРИНЦА



No. 16. THE DEATH
OF LITTLE
PRINCE

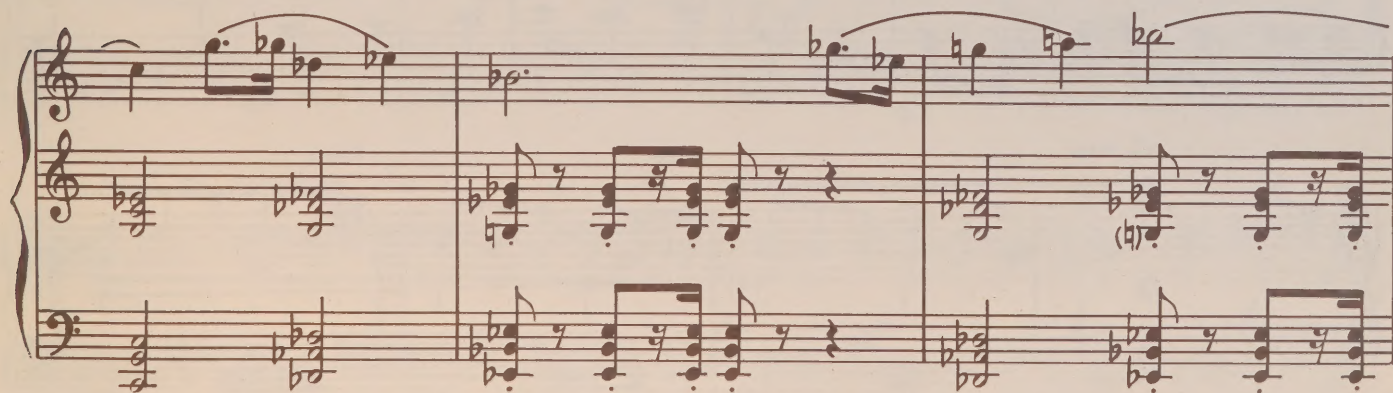
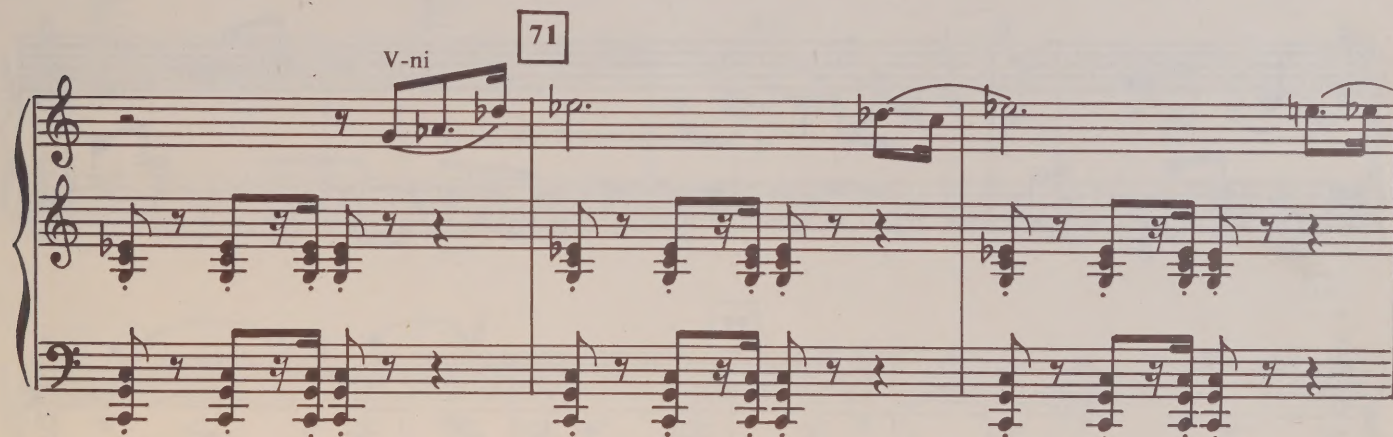
Andante molto

tutti



V-ni

71



System 71: Piano accompaniment. Treble and bass staves. Treble staff has a melodic line with a trill on the first measure. Bass staff has a rhythmic pattern of eighth and sixteenth notes. The system consists of three measures.

72

System 72: Piano accompaniment. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic pattern. The system consists of four measures.

System 73: Piano accompaniment. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic pattern. The system consists of four measures.

73

System 74: Piano accompaniment. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic pattern. The system consists of four measures. A *ff* (fortissimo) dynamic marking is present in the third measure of the treble staff.

System 75: Woodwind and string accompaniment. Treble staff is for Clarinet (Cl.) and Bassoon (Fag.). Bass staff is for Oboe (Ob.) and Strings (Legni). The system consists of four measures. A *fp* (fortissimo piano) dynamic marking is present in the first measure of the bass staff. The system ends with a double bar line and the word *attacca* below it.

№ 17. ПОСЛЕДНИЙ
ПОЛЕТ
ЛЕТЧИКА



No. 17. THE LAST
FLIGHT
OF THE PILOT

Allegro

tutti

74

First system of musical notation, measures 74-75. The top staff is for the piano (p) and the bottom staff is for the bass (b). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a strong, rhythmic melody in the piano part and a more melodic line in the bass part. The tempo is marked **Allegro** and the dynamics include *f* (forte) and *f* (forte).

V-ni

Second system of musical notation, measures 76-77. The top staff is for the Violins (V-ni) and the bottom staff is for the Basses (b). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melodic line in the Violins and a more rhythmic line in the Basses. The dynamics include *p* (piano) and *f* (forte).

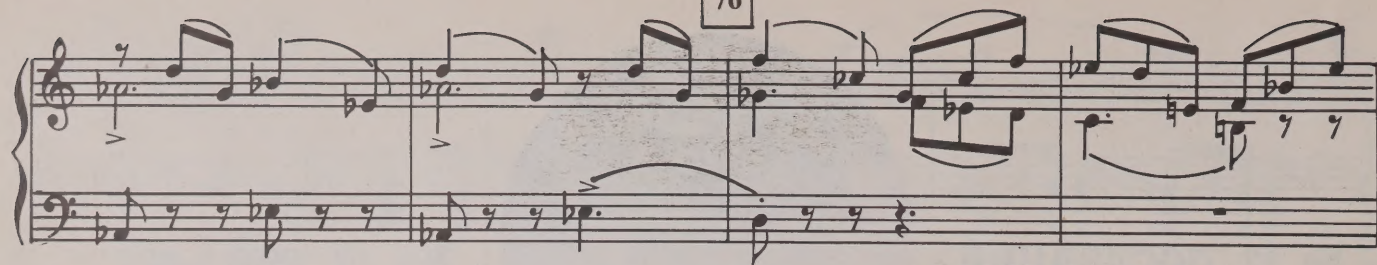
75

Archi

Third system of musical notation, measures 78-79. The top staff is for the Violins (V-ni) and the bottom staff is for the Basses (b). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melodic line in the Violins and a more rhythmic line in the Basses. The dynamics include *f* (forte) and *f sub.* (forte subitissimo).

Fourth system of musical notation, measures 80-81. The top staff is for the Violins (V-ni) and the bottom staff is for the Basses (b). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melodic line in the Violins and a more rhythmic line in the Basses. The dynamics include *cresc.* (crescendo) and *f* (forte).

76



Legni

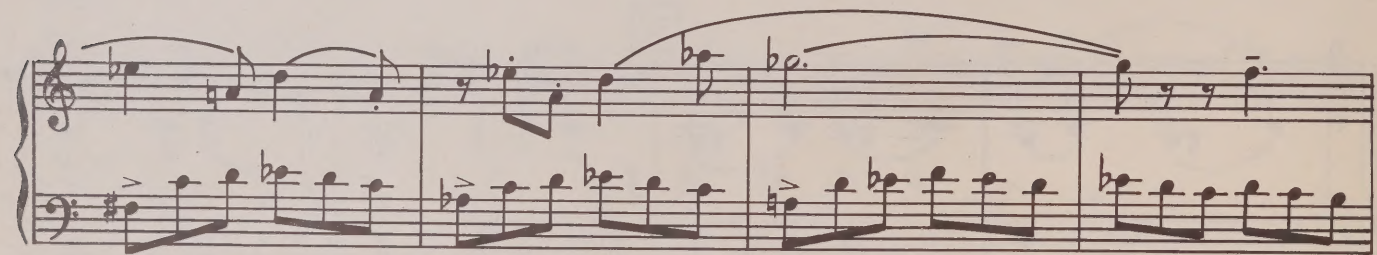
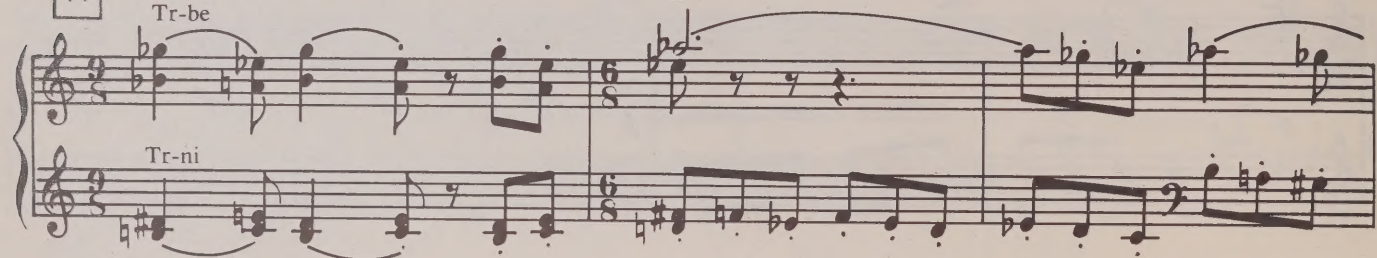


77

Tr-be

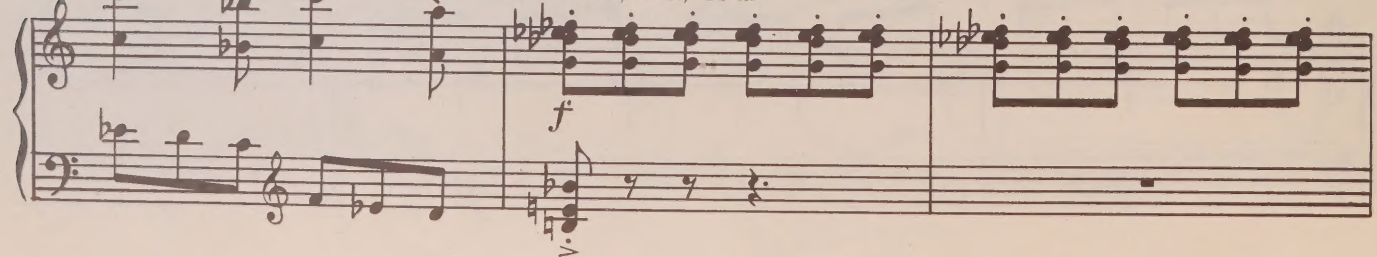
tutti

Tr-ni



78

Tr-be, Cor., Tr-ni



79 tutti

80

The musical score is written for piano and consists of two systems, measures 79 and 80. Each system contains three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is B-flat major (two flats). Measure 79 begins with a 'tutti' marking. The music features dense, complex chordal textures in the upper staves, often with multiple notes beamed together. The lower staves contain more melodic and rhythmic lines, including eighth and sixteenth notes. Measure 80 continues this style, with similar complex textures and melodic development. The notation includes various accidentals (flats, naturals) and dynamic markings like 'p' (piano) and 'f' (forte).

81

81

82

83 V-ni

Tr-be

Tr-ni

84

Tr-be

Legni, Archi

Cor.

Tr-ni

This system contains measures 84 through 87. It features a piano accompaniment with a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The woodwind section (Legni, Archi) has a long, sustained note in the first measure, while the brass section (Tr-be, Tr-ni) has a long, sustained note in the second measure. The woodwinds enter in measure 85 with a rhythmic pattern. The brass section has a long, sustained note in measure 86.

85

This system contains measures 88 through 91. The piano accompaniment continues with its complex rhythmic pattern. The woodwinds (Legni, Archi) have a long, sustained note in the first measure, while the brass section (Tr-be, Tr-ni) has a long, sustained note in the second measure. The woodwinds enter in measure 89 with a rhythmic pattern. The brass section has a long, sustained note in measure 90.

This system contains measures 92 through 95. The piano accompaniment continues with its complex rhythmic pattern. The woodwinds (Legni, Archi) have a long, sustained note in the first measure, while the brass section (Tr-be, Tr-ni) has a long, sustained note in the second measure. The woodwinds enter in measure 93 with a rhythmic pattern. The brass section has a long, sustained note in measure 94.

86

This system contains measures 96 through 99. The piano accompaniment continues with its complex rhythmic pattern. The woodwinds (Legni, Archi) have a long, sustained note in the first measure, while the brass section (Tr-be, Tr-ni) has a long, sustained note in the second measure. The woodwinds enter in measure 97 with a rhythmic pattern. The brass section has a long, sustained note in measure 98.

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The first staff contains whole notes. The grand staff contains eighth-note chords and a bass line with eighth notes and a half note.

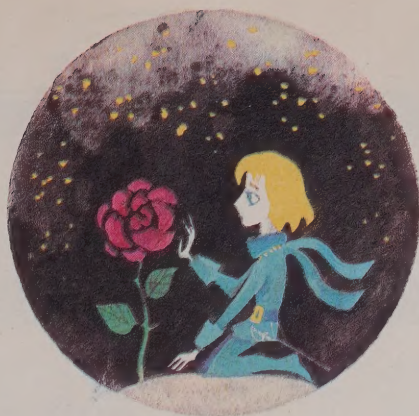
Second system of the musical score, starting with a measure number box containing '87'. It continues with the same three-staff structure. The first staff has whole notes with a slur. The grand staff features dense eighth-note chords in the right hand and a bass line with eighth notes.

Third system of the musical score. The first staff has whole notes with a slur. The grand staff continues with eighth-note chords and a bass line with eighth notes.

Fourth system of the musical score, starting with a measure number box containing '88'. The first staff has whole notes with a slur. The grand staff has a *ff* (fortissimo) dynamic marking. The system concludes with a *dim. poco a poco* (diminuendo poco a poco) instruction over a series of sustained notes.

Fifth system of the musical score. The first staff has a *V-ni* (Violini) marking and a *p* (piano) dynamic. The tempo is marked *Andante*. The system ends with a *ppp* (pianissimo) marking and the instruction *attacca* (attaca).

№ 18. МАЛЕНЬКИЙ
ПРИНЦ
И РОЗА
НА СВОЕЙ ПЛАНЕТЕ



No. 18. THE LITTLE
PRINCE
AND THE ROSE
ON THEIR PLANET

Andante

8 Picc., Arpa



89



Andante cantabile

90

V-ni

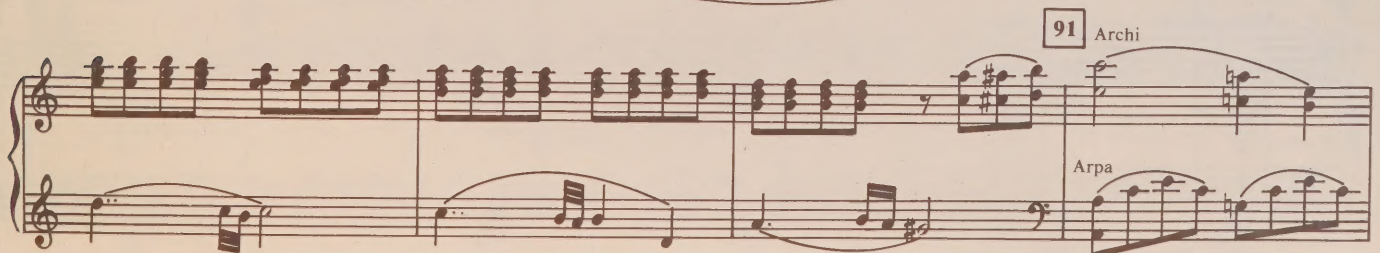
Fl. c.



91

Archi

Arpa



First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests, including some beamed sixteenth notes.

Second system of the musical score, marked with a box containing the number 92. The tempo is indicated as "Più mosso" and the instrument group as "Archi". The system includes a section labeled "V-c." (Violoncello) with a melodic line.

Third system of the musical score, marked with a box containing the number 93. The system includes dynamic markings such as "cresc.", "f" (forte), and "p" (piano). The music features a variety of note values and rests.

Fourth system of the musical score, featuring a grand staff. The system includes markings for "Tr-be" (Trumpet) and "Tr-ni" (Trumpet in B-flat). The tempo is marked as "rit." (ritardando). The music includes various note values and rests.

Fifth system of the musical score, marked with a box containing the number 94. The tempo is indicated as "Tempo I (Andante sostenuto)". The system includes markings for "V-ni" (Violini), "Arpa, Archi", "Archi", and "Cor. solo" (Coro solo). The music features dynamic markings such as "f" (forte) and "p" (piano), and includes a section with a melodic line for the solo choir.

95

f $\Rightarrow$ *p* *f* $\Rightarrow$ *p*

96

V-no solo

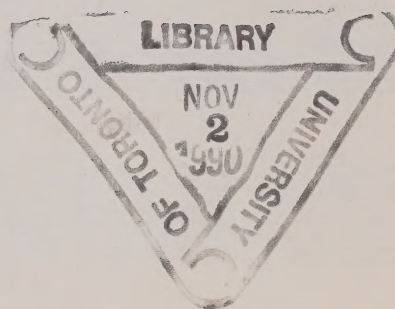
Timp.

f *f*

97

Picc., Cor., Vibr.
8

pp *ppp* *ppp*



Евгений Александрович Глебов

МАЛЕНЬКИЙ ПРИНЦ

Балет

в двух действиях

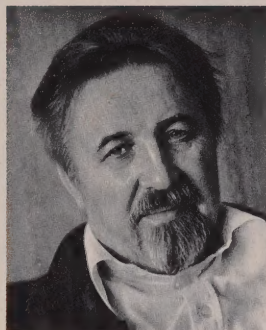
Клавир

Редактор *А. Е. Мреялов*. Художник *Ю. М. Беломлинская*. Худож. редактор *И. Н. Кошаровский*. Технич. редактор *Т. И. Кий*. Корректоры *Л. П. Жиркова*, *Л. И. Колпакова*. Нотограф *Л. Л. Войнова*. Н/К. Подписано к печати 16.06.89. Формат 70×100/8. Бум. офс. № 1. Гарн. Т. Таймс. Офс. печать. Печ. л. 12. Усл. печ. л. 15,5. Уч.-изд. л. 18,7. Усл. кр.-отт. 8,8. Тираж 660 экз. Заказ 1735. Цена 3 р. 40 к. Ленинградское отделение Всесоюзного издательства «Советский композитор». 190000, Ленинград, ул. Герцена, 45. Предприятие малообъемной книги дважды ордена Трудового Красного Знамени Ленинградского производственного объединения «Типография им. Ив. Федорова» Союзполиграфпрома при Государственном комитете СССР по делам издательств, полиграфии и книжной торговли. 192007, Ленинград, ул. Боровая, 51.





Евгений
Александрович
Глебов (р. 1929) —
известный
белорусский
композитор,
народный артист
СССР. Среди его
произведений опера
«Твоя весна», семь
балетов,
кантатно-ораториальные



Eugeny
Alexandrovich
Glebov (b. 1929)
is a well-known
Belorussian composer,
the USSR People's
Artist. His works
include the opera
"Your Spring", seven
ballets, cantatas,
oratorios, symphonic
works including

и симфонические сочинения,
в том числе пять симфоний,
музыкальные комедии «Притча
о наследниках» и «Миллионерша»,
ряд камерных и вокальных
сочинений, музыка для театра и
кино, песни и эстрадные пьесы.
Музыка Е. Глебова вызывает
неизменный интерес слушателей,
обладает многими притягательными
качествами, импонирующими
людям разных поколений и вкусов.

Балет «Маленький принц»
написан по одноименной сказке
А. де Сент-Экзюпери в 1981 году.
Премьера сочинения состоялась
2 февраля 1982 года в театре
Финской национальной оперы
в Хельсинки. Вторая постановка
балета была осуществлена осенью
1982 года в Горьком. 18 июня
1983 года в Большом театре
Союза ССР состоялась московская
премьера. Музыка балета привлекает
свежестью и оригинальностью
звукового воплощения шедевра
Сент-Экзюпери, яркостью образных
характеристик и трепетностью
лирического чувства.

five symphonies,
musical comedies "The Heirs'
Fable" and "Millionaire",
a number of chamber and vocal
pieces, music for theatre and
cinema, songs and variety music.
Compositions of E. Glebov attract
unending interest in public,
possessing many good qualities
much to the liking of people of
various ages and tasks.
The ballet "The Little Prince"
was written after the fair tale
of A. de Saint-Exuperie in 1981.
It was first staged at the Finnish
National Opera in Helsinki on
February 2nd, 1982. The second
staging took place in Gorky
in the autumn of 1982. The ballet
was premiered at the Bolshoy Theatre
in Moscow on June 18th, 1983.
The music of the ballet is a fresh
and original reflection
of Saint-Exuperie's masterpiece,
full of expressive characterization
and lyrical feeling.